



Grade 11
English Language Arts/Literacy
Research Simulation Task

2017 Released Items

2017 Released Items: Grade 11 Research Simulation Task

The Research Simulation Task requires students to analyze an informational topic through several articles or multimedia stimuli. Students read and respond to a series of questions and synthesize information from multiple sources in order to write an analytic essay.

The 2017 blueprint for PARCC's grade 11 Research Simulation Task includes Evidence-Based Selected Response/Technology-Enhanced Constructed Response items as well as one Prose Constructed Response prompt.

Included in this document:

- Answer key and standards alignment
- PDFs of each item with the associated text(s)

Additional related materials not included in this document:

- Sample scored student responses with practice papers
- PARCC Scoring Rubric for Prose Constructed Response Items
- Guide to English Language Arts/Literacy Released Items: Understanding Scoring 2016
- PARCC English Language Arts/Literacy Assessment: General Scoring Rules for the 2016 Summative Assessment

**PARCC Release Items Answer and Alignment Document
ELA/Literacy: Grade 11**

Text Type: RST								
Passage(s): from <i>Pilgrim at Tinker Creek</i> / from <i>Walden</i> ; or, <i>Life in the Woods</i> / from "Nature"								
Item Code	Answer(s)	Standards/Evidence Statement Alignment						
VF640490	Item Type: EBSR Part A: D Part B: A, D	RI 11.1.1 RI 11.4.1 RI 11.4.2						
VF640561	Item Type: EBSR Part A: B, D Part B: B, F	RI 11.1.1 RI 11.2.1						
VF640715	Item Type: EBSR Part A: D Part B: B	RI 11.1.1 RI 11.3.5						
VF640804	Item Type: EBSR Part A: A Part B: B	RI 11.1.1 L 11.4.1						
VF640793	Item Type: EBSR Part A: D Part B: B, E	RI 11.1.1 RI 11.6.1						
VF640811	Item Type: EBSR Part A: A Part B: C	RI 11.1.1 RI 11.4.1 RI 11.4.2						
VH031197	Item Type: TECR <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Central Ideas</th> <th style="text-align: center;">Quotation</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;">Children, or child-like people, tend to have a closer connection to nature than adults do.</td> <td style="padding: 5px;">"The sun illuminates only the eye of the man, but shines into the eye and the heart of the child." (paragraph 3)</td> </tr> <tr> <td style="padding: 5px;">One cannot attain a sense of nature as a whole only by reference to its various individual parts.</td> <td style="padding: 5px;">"We mean the integrity of impression made by manifold natural objects. It is this which distinguishes the stick of timber of the wood-cutter, from the tree of the poet." (paragraph 2)</td> </tr> </tbody> </table>	Central Ideas	Quotation	Children, or child-like people, tend to have a closer connection to nature than adults do.	"The sun illuminates only the eye of the man, but shines into the eye and the heart of the child." (paragraph 3)	One cannot attain a sense of nature as a whole only by reference to its various individual parts.	"We mean the integrity of impression made by manifold natural objects. It is this which distinguishes the stick of timber of the wood-cutter, from the tree of the poet." (paragraph 2)	RI 11.1.1 RH 11.1.6 RI 11.2.3
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VF640818	Item Type: EBSR Part A: C Part B: B	RI 11.1.1 RI 11.6.1						
VH012735	Item Type: PCR Refer to Grade 11 Scoring Rubric	RI 11.1.1 RI 11.1.3 RI 11.6.2						

<p>VH012576</p>	<p>Item Type: TECR (additional item) Part A: A Part B:</p> <table border="1" data-bbox="383 317 1144 575"> <thead> <tr> <th data-bbox="383 317 764 348">Dillard</th> <th data-bbox="771 317 1144 348">Emerson</th> </tr> </thead> <tbody> <tr> <td data-bbox="383 352 764 457"> <p>“Probably some people can look at the grass at their feet and discover all the crawling creatures. I would like to know grasses and sedges—and care. Then my least journey into the world would be a field trip, a series of happy recognitions.” (Dillard, paragraph 3)</p> </td> <td data-bbox="771 352 1144 457"> <p>“His intercourse with heaven and earth, becomes part of his daily food. In the presence of nature, a wild delight runs through the man, in spite of real sorrows.” (Emerson, paragraph 3)</p> </td> </tr> <tr> <td data-bbox="383 462 764 575"> <p>“Nature is like one of those line drawings of a tree that are puzzles for children: Can you find hidden in the leaves a duck, a house, a boy, a bucket, a zebra, and a boot? Specialists can find the most incredibly well-hidden things.” (Dillard, paragraph 5)</p> </td> <td data-bbox="771 462 1144 575"> <p>“In the woods, we return to reason and faith. There I feel that nothing can befall me in life,—no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair.” (Emerson, paragraph 3)</p> </td> </tr> </tbody> </table>	Dillard	Emerson	<p>“Probably some people can look at the grass at their feet and discover all the crawling creatures. I would like to know grasses and sedges—and care. Then my least journey into the world would be a field trip, a series of happy recognitions.” (Dillard, paragraph 3)</p>	<p>“His intercourse with heaven and earth, becomes part of his daily food. In the presence of nature, a wild delight runs through the man, in spite of real sorrows.” (Emerson, paragraph 3)</p>	<p>“Nature is like one of those line drawings of a tree that are puzzles for children: Can you find hidden in the leaves a duck, a house, a boy, a bucket, a zebra, and a boot? Specialists can find the most incredibly well-hidden things.” (Dillard, paragraph 5)</p>	<p>“In the woods, we return to reason and faith. There I feel that nothing can befall me in life,—no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair.” (Emerson, paragraph 3)</p>	<p>RI 11.1.1 RI 11.9.1</p>
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Today, you will read passages from three texts about nature. As you read the texts, you will gather information and answer questions in order to write an analytical essay.

Read the passage from the memoir *Pilgrim at Tinker Creek*. Then answer the questions.

from Pilgrim at Tinker Creek

by Annie Dillard

- 1** When I was six or seven years old, growing up in Pittsburgh, I used to take a precious penny of my own and hide it for someone else to find. It was a curious compulsion; sadly, I've never been seized by it since. For some reason I always "hid" the penny along the same stretch of sidewalk up the street. I would cradle it at the roots of a sycamore, say, or in a hole left by a chipped-off piece of sidewalk. Then I would take a piece of chalk, and, starting at either end of the block, draw huge arrows leading up to the penny from both directions. After I learned to write I labeled the arrows: SURPRISE AHEAD or MONEY THIS WAY. I was greatly excited, during all this arrow-drawing, at the thought of the first lucky passer-by who would receive in this way, regardless of merit, a free gift from the universe. But I never lurked about. I would go straight home and not give the matter another thought, until, some months later, I would be gripped again by the impulse to hide another penny.
- 2** It is still the first week in January, and I've got great plans. I've been thinking about seeing. There are lots of things to see, unwrapped gifts and free surprises. The world is fairly studded and strewn with pennies cast broadside from a generous hand. But— and this is the point—who gets excited by a mere penny? If you follow one arrow, if you crouch motionless on a bank to watch a tremulous ripple thrill on the water and are rewarded by the sight of a muskrat kid paddling from its den, will you count that sight a chip of copper only, and go your rueful way? It is dire poverty indeed when a man is so malnourished and fatigued that he won't stoop to pick up a penny. But if you cultivate a healthy poverty and simplicity, so that finding a penny will literally make your day, then, since

the world is in fact planted in pennies, you have with your poverty bought a lifetime of days. It is that simple. What you see is what you get.

- 3** I used to be able to see flying insects in the air. I'd look ahead and see, not the row of hemlocks across the road, but the air in front of it. My eyes would focus along that column of air, picking out flying insects. But I lost interest, I guess, for I dropped the habit. Now I can see birds. Probably some people can look at the grass at their feet and discover all the crawling creatures. I would like to know grasses and sedges—and care. Then my least journey into the world would be a field trip, a series of happy recognitions. Thoreau, in an expansive mood, exulted, "What a rich book might be made about buds, including, perhaps, sprouts!" It would be nice to think so. I cherish mental images I have of three perfectly happy people. One collects stones. Another—an Englishman, say—watches clouds. The third lives on a coast and collects drops of seawater which he examines microscopically and mounts. But I don't see what the specialist sees, and so I cut myself off, not only from the total picture, but from the various forms of happiness.
- 4** Unfortunately, nature is very much a now-you-see-it, now-you-don't affair. A fish flashes, then dissolves in the water before my eyes like so much salt. Deer apparently ascend bodily into heaven; the brightest oriole fades into leaves. These disappearances stun me into stillness and concentration; they say of nature that it conceals with a grand nonchalance, and they say of vision that it is a deliberate gift, the revelation of a dancer who for my eyes only flings away her seven veils. For nature does reveal as well as conceal: now-you-don't-see-it, now-you-do. For a week last September migrating red-winged blackbirds were feeding heavily down by the creek at the back of the house. One day I went out to investigate the racket; I walked up to a tree, an Osage orange, and a hundred birds flew away. They simply materialized out of the tree. I saw a tree, then a whisk of color, then a tree again. I walked closer and another hundred blackbirds took flight. Not a branch, not a twig budged: the birds were apparently weightless as well as invisible. Or, it was as if the leaves of the Osage orange had been freed from a spell in the form of red-winged blackbirds; they flew from the tree,

caught my eye in the sky, and vanished. When I looked again at the tree the leaves had reassembled as if nothing had happened. Finally I walked directly to the trunk of the tree and a finally hundred, the real diehards, appeared, spread, and vanished. How could so many hide in the tree without my seeing them? The Osage orange, unruffled, looked just as it had looked from the house, when three hundred red-winged blackbirds cried from its crown. I looked downstream where they flew, and they were gone. Searching, I couldn't spot one. I wandered downstream to force them to play their hand, but they'd crossed the creek and scattered. One show to a customer. These appearances catch at my throat; they are the free gifts, the bright coppers at the roots of trees.

- 5** It's all a matter of keeping my eyes open. Nature is like one of those line drawings of a tree that are puzzles for children: Can you find hidden in the leaves a duck, a house, a boy, a bucket, a zebra, and a boot? Specialists can find the most incredibly well-hidden things. A book I read when I was young recommended an easy way to find caterpillars to rear: you simply find some fresh caterpillar droppings, look up, and there's your caterpillar. More recently an author advised me to set my mind at ease about those piles of cut stems on the ground in grassy fields. Field mice make them; they cut the grass down by degrees to reach the seeds at the head. It seems that when the grass is tightly packed, as in a field of ripe grain, the blade won't topple at a single cut through the stem; instead, the cut stem simply drops vertically, held in the crush of grain. The mouse severs the bottom again and again, the stem keeps dropping an inch at a time, and finally the head is low enough for the mouse to reach the seeds. Meanwhile, the mouse is positively littering the field with its little piles of cut stems into which, presumably, the author of the book is constantly stumbling.
- 6** If I can't see these minutiae, I still try to keep my eyes open. I'm always on the lookout for antlion traps in sandy soil, monarch pupae near milkweed, skipper larvae in locust leaves. These things are utterly common, and I've not seen one. I bang on hollow trees near water, but so far no flying squirrels have appeared. In flat country I watch every sunset in hopes of seeing the green ray. The green ray is a seldom-seen

streak of light that rises from the sun like a spurting fountain at the moment of sunset; it throbs into the sky for two seconds and disappears. One more reason to keep my eyes open. A photography professor at the University of Florida just happened to see a bird die in mid flight; it jerked, died, dropped, and smashed on the ground. I squint at the wind because I read Stewart Edward White: "I have always maintained that if you looked closely enough you could see the wind—the dim, hardly-made-out, fine débris fleeing high in the air." White was an excellent observer, and devoted an entire chapter of *The Mountains* to the subject of seeing deer: "As soon as you can forget the naturally obvious and construct an artificial obvious, then you too will see deer."

- 7 But the artificial obvious is hard to see. My eyes account for less than one percent of the weight of my head; I'm bony and dense; I see what I expect. I once spent a full three minutes looking at a bullfrog that was so unexpectedly large I couldn't see it even though a dozen enthusiastic campers were shouting directions. Finally I asked, "What color am I looking for?" and a fellow said, "Green." When at last I picked out the frog, I saw what painters are up against: the thing wasn't green at all, but the color of wet hickory bark.

"Seeing" (pp. 14–18) from PILGRIM AT TINKER CREEK by ANNIE DILLARD. Copyright © 1974 by Annie Dillard. Reprinted by permission of HarperCollins Publishers.

1. Part A

What is the meaning of the word **malnourished** as it is used in paragraph 2?

- A. unwilling to recognize the importance of conserving resources
- B. unwilling to share one's discoveries with other people
- C. unable to appreciate the subtle charms of one's environment
- D. unable to exert physical effort due to fatigue

Part B

Which **two** phrases from the passage suggest the opposite of being **malnourished**?

- A. "greatly excited" (paragraph 1)
- B. "tremulous ripple" (paragraph 2)
- C. "rueful way" (paragraph 2)
- D. "healthy poverty" (paragraph 2)
- E. "lost interest" (paragraph 3)
- F. "well-hidden things" (paragraph 5)

2. Part A

What are **two** central ideas of the passage from *Pilgrim at Tinker Creek*?

- A. Nature actively assists us in our attempts to study it.
- B. Life's most rewarding experiences are often the simplest ones.
- C. The unpredictability of the world makes observing nature frustrating.
- D. Preconceived ideas can prevent us from seeing things as they are.
- E. Scientists have a disadvantage over artists in terms of seeing nature objectively.
- F. Time spent in nature is preferable to time spent in human society.

Part B

Which **two** quotations support the answers to Part A?

Select **one** quotation that supports the first answer and **one** quotation that supports the second answer.

- A. "It was a curious compulsion; sadly, I've never been seized by it since."
(paragraph 1)
- B. "But if you cultivate a healthy poverty and simplicity, so that finding a penny will literally make your day, then, since the world is in fact planted in pennies, you have with your poverty bought a lifetime of days."
(paragraph 2)
- C. "But I lost interest, I guess, for I dropped the habit."
(paragraph 3)
- D. "Probably some people can look at the grass at their feet and discover all the crawling creatures. I would like to know grasses and sedges—and care."
(paragraph 3)
- E. "These disappearances stun me into stillness and concentration; they say of nature that it conceals with a grand nonchalance, and they say of vision that it is a deliberate gift, the revelation of a dancer who for my eyes only flings away her seven veils."
(paragraph 4)
- F. "When at last I picked out the frog, I saw what painters are up against: the thing wasn't green at all, but the color of wet hickory bark."
(paragraph 7)

3. Part A

How do Dillard’s descriptions of hiding pennies and looking for birds in a tree interact and develop over the course of the passage?

- A. They show she has matured past seeing literal poverty as desirable.
- B. They demonstrate an increasing impatience with the way nature withholds its surprises.
- C. They reveal her decreasing interest in other people’s experiences in nature.
- D. They show her continued fascination with the idea of finding the value in simple things.

Part B

Which sentence **best** reflects the idea expressed in the answer to Part A?

- A. “It was a curious compulsion; sadly, I’ve never been seized by it since.” (paragraph 1)
- B. “These appearances catch at my throat; they are the free gifts, the bright coppers at the roots of trees.” (paragraph 4)
- C. “A photography professor at the University of Florida just happened to see a bird die in mid flight; it jerked, died, dropped, and smashed on the ground.” (paragraph 6)
- D. “But the artificial obvious is hard to see.” (paragraph 7)

Read the passage from the memoir *Walden; or, Life in the Woods*. Then answer the questions.

from *Walden; or, Life in the Woods*

by Henry David Thoreau

- 1 It is a soothing employment, on one of those fine days in the fall when all the warmth of the sun is fully appreciated, to sit on a stump on such a height as this, overlooking the pond, and study the dimpling circles which are incessantly inscribed on its otherwise invisible surface amid the reflected skies and trees. Over this great expanse there is no disturbance but it is thus at once gently smoothed away and assuaged, as, when a vase of water is jarred, the trembling circles seek the shore and all is smooth again. Not a fish can leap or an insect fall on the pond but it is thus reported in circling dimples, in lines of beauty, as it were the constant welling up of its fountain, the gentle pulsing of its life, the heaving of its breast. The thrills of joy and thrills of pain are undistinguishable. How peaceful the phenomena of the lake! Again the works of man shine as in the spring. Ay, every leaf and twig and stone and cobweb sparkles now at mid-afternoon as when covered with dew in a spring morning. Every motion of an oar or an insect produces a flash of light; and if an oar falls, how sweet the echo!
- 2 In such a day, in September or October, Walden is a perfect forest mirror, set round with stones as precious to my eye as if fewer or rarer. Nothing so fair, so pure, and at the same time so large, as a lake, perchance, lies on the surface of the earth. Sky water. It needs no fence. Nations come and go without defiling it. It is a mirror which no stone can crack, whose quicksilver will never wear off, whose gilding Nature continually repairs; no storms, no dust, can dim its surface ever fresh;—a mirror in which all impurity presented to it sinks, swept and dusted by the sun’s hazy brush,—this the light dust-cloth,—which retains no breath that is breathed on it, but sends its own to float as clouds high above its surface, and be reflected in its bosom still.

- 3** A field of water betrays the spirit that is in the air. It is continually receiving new life and motion from above. It is intermediate in its nature between land and sky. On land only the grass and trees wave, but the water itself is rippled by the wind. I see where the breeze dashes across it by the streaks or flakes of light. It is remarkable that we can look down on its surface. We shall, perhaps, look down thus on the surface of air at length, and mark where a still subtler spirit sweeps over it.

From WALDEN; OR, LIFE IN THE WOODS by Henry David Thoreau—Public Domain

4. Part A

What is the meaning of **assuaged** as it is used in paragraph 1?

- A. calmed
- B. alerted
- C. reflected
- D. muted

Part B

Which phrase from paragraph 1 provides context for the meaning of **assuaged**?

- A. “fully appreciated”
- B. “smooth again”
- C. “welling up”
- D. “circling dimples”

5. Part A

What is Thoreau's purpose in the passage from *Walden*?

- A. to describe his reasons for visiting Walden Pond and its surroundings
- B. to argue for the preservation and reclamation of Walden Pond in the face of human intrusion
- C. to explain why most people are not able to appreciate the beauty of nature
- D. to describe the permanence of a natural scene

Part B

Select **two** quotations that **most** clearly reveal Thoreau's purpose in the passage.

- A. "It is a soothing employment, on one of those fine days in the fall when all the warmth of the sun is fully appreciated, to sit on a stump on such a height as this, overlooking the pond. . . ." (paragraph 1)
- B. "Over this great expanse there is no disturbance but it is thus at once gently smoothed away and assuaged. . . ." (paragraph 1)
- C. "Not a fish can leap or an insect fall on the pond but it is thus reported in circling dimples, in lines of beauty. . . ." (paragraph 1)
- D. "In such a day, in September or October, Walden is a perfect forest mirror, set round with stones as precious to my eye as if fewer or rarer." (paragraph 2)
- E. "It is a mirror which no stone can crack, whose quicksilver will never wear off, whose gilding Nature continually repairs;. . . ." (paragraph 2)
- F. "It is intermediate in its nature between land and sky." (paragraph 3)

Read the passage from the essay "Nature." Then answer the questions.

from "Nature"

by Ralph Waldo Emerson

- 1 The stars awaken a certain reverence, because though always present, they are inaccessible; but all natural objects make a kindred impression, when the mind is open to their influence. Nature never wears a mean appearance. Neither does the wisest man extort her secret, and lose his curiosity by finding out all her perfection. Nature never became a toy to a wise spirit. The flowers, the animals, the mountains, reflected the wisdom of his best hour, as much as they had delighted the simplicity of his childhood.
- 2 When we speak of nature in this manner, we have a distinct but most poetical sense in the mind. We mean the integrity of impression made by manifold natural objects. It is this which distinguishes the stick of timber of the wood-cutter, from the tree of the poet. The charming landscape which I saw this morning, is indubitably made up of some twenty or thirty farms. Miller owns this field, Locke that, and Manning the woodland beyond. But none of them owns the landscape. There is a property in the horizon which no man has but he whose eye can integrate all the parts, that is, the poet. This is the best part of these men's farms, yet to this their warranty-deeds give no title.
- 3 To speak truly, few adult persons can see nature. Most persons do not see the sun. At least they have a very superficial seeing. The sun illuminates only the eye of the man, but shines into the eye and the heart of the child. The lover of nature is he whose inward and outward senses are still truly adjusted to each other; who has retained the spirit of infancy even into the era of manhood. His intercourse with heaven and earth, becomes part of his daily food. In the presence of nature, a wild delight runs through the man, in spite of real sorrows. Nature says,—he is my creature, and maugre all his impertinent griefs, he shall be glad with me. Not the sun or the summer alone, but every hour and season yields its tribute of delight; for every hour and change corresponds to and

authorizes a different state of the mind, from breathless noon to grimmest midnight. Nature is a setting that fits equally well a comic or a mourning piece. In good health, the air is a cordial of incredible virtue. Crossing a bare common, in snow puddles, at twilight, under a clouded sky, without having in my thoughts any occurrence of special good fortune, I have enjoyed a perfect exhilaration. I am glad to the brink of fear. In the woods too, a man casts off his years, as the snake his slough, and at what period soever of life, is always a child. In the woods, is perpetual youth. Within these plantations of God, a decorum and sanctity reign, a perennial festival is dressed, and the guest sees not how he should tire of them in a thousand years. In the woods, we return to reason and faith. There I feel that nothing can befall me in life,—no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair. Standing on the bare ground,—my head bathed by the blithe air, and uplifted into infinite space,—all mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all. . .

From "Nature" by Ralph Waldo Emerson—Public Domain

6. Part A

What is the meaning of **perennial** as it is used in paragraph 3?

- A. continuing
- B. enchanting
- C. intimidating
- D. common

Part B

What phrase from paragraph 3 is an example of something that is described as being **perennial**?

- A. "impertinent griefs"
- B. "tribute of delight"
- C. "perpetual youth"
- D. "infinite space"

7. Select **two** central ideas of Emerson’s essay. Then, select **two** quotations that support the main ideas. You should select **one** quotation to support **each** of the central ideas you have chosen. Drag and drop your answers into the appropriate boxes in the chart provided.

Natural objects are by their nature inaccessible to human understanding.	Children, or child-like people, tend to have a closer connection to nature than adults do.
“The stars awaken a certain reverence, because though always present, they are inaccessible; but all natural objects make a kindred impression, when the mind is open to their influence.” (paragraph 1)	“We mean the integrity of impression made by manifold natural objects. It is this which distinguishes the stick of timber of the wood-cutter, from the tree of the poet.” (paragraph 2)
One cannot attain a sense of nature as a whole only by reference to its various individual parts.	It is easy to spend too much time in nature and thereby lose one’s appreciation for it.
“Nature never wears a mean appearance.” (paragraph 1)	“The sun illuminates only the eye of the man, but shines into the eye and the heart of the child.” (paragraph 3)
Humans are quick to perceive the beauty in nature while ignoring its negative aspects.	It is difficult to form an overall sense of nature because nature is always changing.
“Neither does the wisest man extort her secret, and lose his curiosity by finding out all her perfection.” (paragraph 1)	“Not the sun or the summer alone, but every hour and season yields its tribute of delight; for every hour and change corresponds to and authorizes a different state of the mind, from breathless noon to grimmest midnight.” (paragraph 3)

Central Ideas	Quotation

8. Part A

What is Emerson's overall purpose in his essay?

- A. to argue that people's feelings about nature are more important than nature itself
- B. to defend the idea that only children can see nature as it really is
- C. to explain why a special kind of insight is required to fully experience nature
- D. to consider whether it is foolish for humans to believe they can comprehend nature

Part B

What quotation from the essay directly supports the overall purpose in Part A?

- A. "Nature never wears a mean appearance." (paragraph 1)
- B. "There is a property in the horizon which no man has but he whose eye can integrate all the parts, that is, the poet." (paragraph 2)
- C. "Nature is a setting that fits equally well a comic or a mourning piece." (paragraph 3)
- D. "In the woods, we return to reason and faith." (paragraph 3)

9. You have read three texts. The three texts are:

- a passage from *Pilgrim at Tinker Creek*, by Annie Dillard
- a passage from *Walden; or, Life in the Woods*, by Henry David Thoreau
- a passage from "Nature," by Ralph Waldo Emerson

Dillard, Thoreau, and Emerson are known as social commentators with insightful and philosophical ideas. They are also known as fine literary writers.

Write an essay in which you analyze the ways in which the literary qualities of at least **two** of the three authors' writings contribute to the effective presentation of the arguments they are making. In your essay, you should discuss the relationship between the authors' arguments and their use of literary devices and rhetorical features.

10. Part A

Both Emerson and Dillard examine the connection between humans and nature. Based on these passages, which statement **best** describes a major difference in their treatment of this connection?

- A. Dillard focuses on looking at isolated physical aspects of nature, while Emerson focuses on exploring a less material connection between nature and humans.
- B. Dillard focuses on the relationship between herself and nature, while Emerson focuses on the relationship between nature and society as a whole.
- C. Dillard explores the reasons nature is only accessible to specialists, while Emerson explores the ways in which all people can form a connection to nature.
- D. Dillard explores the idea that humans can see nature given a certain type of training, while Emerson explores the reasons nature remains inaccessible to humans.

(continues on next page)

Part B

Select the quotations from both passages that support your answer to Part A and drag them to the appropriate slots in the table provided. You will select a total of **four** quotations, **two** from Dillard’s passage and **two** from Emerson’s passage.

“When I was six or seven years old, growing up in Pittsburgh, I used to take a precious penny of my own and hide it for someone else to find. It was a curious compulsion; sadly, I’ve never been seized by it since.” (Dillard, paragraph 1)

“The charming landscape which I saw this morning, is indubitably made up of some twenty or thirty farms. Miller owns this field, Locke that, and Manning the woodland beyond.” (Emerson, paragraph 2)

“It is still the first week in January, and I’ve got great plans. I’ve been thinking about seeing. There are lots of things to see, unwrapped gifts and free surprises.” (Dillard, paragraph 2)

“To speak truly, few adult persons can see nature. Most persons do not see the sun. At least they have a very superficial seeing.” (Emerson, paragraph 3)

“Probably some people can look at the grass at their feet and discover all the crawling creatures. I would like to know grasses and sedges—and care. Then my least journey into the world would be a field trip, a series of happy recognitions.” (Dillard, paragraph 3)

“His intercourse with heaven and earth, becomes part of his daily food. In the presence of nature, a wild delight runs through the man, in spite of real sorrows.” (Emerson, paragraph 3)

“Nature is like one of those line drawings of a tree that are puzzles for children: Can you find hidden in the leaves a duck, a house, a boy, a bucket, a zebra, and a boot? Specialists can find the most incredibly well-hidden things.” (Dillard, paragraph 5)

“In the woods, we return to reason and faith. There I feel that nothing can befall me in life,—no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair.” (Emerson, paragraph 3)

Dillard	Emerson

11. Part A

Both Emerson and Thoreau examine the connection between humans and nature. Based on these texts, which statement **best** describes a major difference in their treatment of this connection?

- A. Thoreau rejects the idea that humans have any special place in nature, while Emerson suggests that nature is meaningless without the presence of humans.
- B. Thoreau argues that people can only experience nature in isolation, while Emerson maintains that nature can be experienced in multiple ways.
- C. Thoreau explores the idea that humans have a superficial view of the beauty of nature, while Emerson considers the notion that nature has both positive and negative features.
- D. Thoreau describes the beauty humans may observe in nature, while Emerson suggests that a true perception of nature is beyond the abilities of most people.

Part B

Which sentence from Emerson's essay **most** clearly distinguishes his view of humans' relationship with nature from Thoreau's view?

- A. "When we speak of nature in this manner, we have a distinct but most poetical sense in the mind." (paragraph 2)
- B. "The charming landscape which I saw this morning, is indubitably made up of some twenty or thirty farms." (paragraph 2)
- C. "The lover of nature is he whose inward and outward senses are still truly adjusted to each other; who has retained the spirit of infancy even into the era of manhood." (paragraph 3)
- D. "Crossing a bare common, in snow puddles, at twilight, under a clouded sky, without having in my thoughts any occurrence of special good fortune, I have enjoyed a perfect exhilaration." (paragraph 3)

12. Part A

How are Dillard's interactions with the author in paragraph 5 and the photography professor in paragraph 6 important to her development as an observer of nature?

- A. They make her more conscious of all the small things in nature she is overlooking.
- B. They strengthen her conviction that she is better at observing nature than other people are.
- C. They change her opinion of certain elements of nature she previously found unappealing.
- D. They convince her that she needs to observe nature in a less regimented way.

Part B

Which person in the passage does Dillard identify as having a similar effect on her development as the author mentioned in paragraph 5?

- A. the lucky passer-by (paragraph 1)
- B. an Englishman (paragraph 3)
- C. Stewart Edward White (paragraph 6)
- D. the man who tells her the frog is green (paragraph 7)

13. You have read three texts that explore the relationship between humans and nature. The three texts are:

- a passage from *Pilgrim at Tinker Creek*, by Annie Dillard
- a passage from *Walden; or Life, in the Woods*, by Henry David Thoreau
- a passage from “Nature” by Ralph Waldo Emerson

Ralph Waldo Emerson and Henry David Thoreau have had a profound impact on the genre of nature writing in the United States and have influenced contemporary writers such as Annie Dillard.

Write an essay in which you analyze how the central ideas in Dillard’s writing have been informed by ideas in the passage from Thoreau’s memoir *Walden* and Emerson’s essay “Nature.” Support your analysis by using specific details, ideas, or examples from each of the texts.

14. Part A

In paragraph 2, Thoreau writes of Walden Pond, “Nations come and go without **defiling** it.” What does the word **defiling** mean in this context?

- A. taking resources from
- B. lessening the beauty of
- C. leading to the improvement of
- D. having any meaningful relation to

Part B

According to paragraph 2, what prevents nations from **defiling** Walden Pond?

- A. It is unusually pure.
- B. It is sufficiently large.
- C. It is safely isolated.
- D. It is constantly refreshed.

V

15. Select **two** central ideas of Emerson’s essay. Then, select **two** quotations that support the central ideas. You should select one quotation to support each of the central ideas you have chosen. Drag your answers into the appropriate boxes in the chart provided.

Central Ideas	Textual Support

Possible Central Ideas Quotations

Natural objects are by their nature inaccessible to human understanding.	“The stars awaken a certain reverence, because though always present, they are inaccessible; but all natural objects make a kindred impression, when the mind is open to their influence.” (paragraph 1)
One cannot attain a sense of nature as a whole only by reference to its various individual parts.	“Neither does the wisest man extort her secret, and lose his curiosity by finding out all her perfection.” (paragraph 1)
Humans are quick to perceive the beauty in nature while ignoring its negative aspects.	“We mean the integrity of impression made by manifold natural objects. It is this which distinguishes the stick of timber of the wood-cutter, from the tree of the poet.” (paragraph 2)
Children and child-like people tend to have a closer connection to nature than adults do.	“Nature never wears a mean appearance.” (paragraph 1)
	“The sun illuminates only the eye of the man, but shines into the eye and the heart of a child.” (paragraph 3)
It is easy to spend too much time in nature and therefore lose one’s appreciation for it.	“Not the sun or summer alone, but every hour and season yields its tribute of delight; for every hour and change corresponds to and authorizes a different state of the mind, from breathless noon to grimmest midnight.” (paragraph 3)
It is difficult to form an overall sense of nature because nature is always changing.	

